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**PHONO
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Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures. ¶ Official Handbook of The Order of The Phonogram. A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.



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NOTES

¶ A correspondent writes "I was very sorry to read in a recent number of the PHONOGRAM that Mr. Madeira had gone out of the business of making Phonograph Records." He also says, "The other 'man's glass arm' can continue for all I care." To which I reply "Tut, tut." Mr. Campbell came in to see me recently, and his melodious voice is certainly in very fine condition. He tells me that he has never been so busy in his life making Records for the different Talking Machine Companies. Such of my readers as want any of his Records can easily procure them, as Records by him are listed in many Record Catalogues.

¶ Last February I printed a Jingle, used by a friend of mine as an Advertisement. I thought it might be of help to some Bashful One; as the Jingle told how a Phonograph could be used, "The 'question' to propose." The other day I picked up my Evening Sun, and read:

"From Columbus, O., comes the story that Miss Fanny Sargent, of that place, has accepted and wedded a Philadelphia artist, who first saw her portrait in a magazine. Last September Mr. Howe, 600 miles away, told his story in a Phonograph and the Record was forwarded to Miss Sargent. A blank cylinder accompanied it, and, after listening to the voice of her unseen admirer, Miss Sargent had the blank cylinder placed in a Phonograph and she replied to Mr. Howe's story of love. The reply was evidently satisfactory, for the engagement at once followed." Either Mr. Howe reads THE PHONOGRAM or his coherer and mine are perfectly attuned. At all events, the Phonograph for proposals is now the proper and successful thing for Absent Ones or Bashful Ones.

(Continued on page twenty-seven)

Edison Moulded Records. How made.



THE startling innovation of making Edison Phonograph Records by a moulding process was first made known to the public in January, 1902.

The New Moulded Records have created great enthusiasm; not only among owners of Phonographs, but also among people who do not possess what may be called a "Phonograph Temperament."

The conversion of this latter class of people is the highest praise that can be spoken of the New Moulded Records; for when a man has formed an opinion that the Phonograph is not a musical instrument, he is a Hard One to convince to the contrary.

The Moulded Records make an entirely new instrument out of the Phonograph.

Many people's sole ideas of the Phonograph have been formed by listening to the average music in the average Waiting Room.

That was a year ago, two years ago, five years ago.

Doubtless there are people who have never seen an ocean steamship and who imagine that it looks like a Noah's Ark.

For such people it is a *duty* to investigate.

Banish your Noah's Ark ideas.
Forget the coin-slot out-of-order-
half-the-time Phonograph.

Go to the nearest dealer and ask
to hear the New Phonographs with
the New Moulded Records and the
New Reproducers.

For many years Mr. Edison has
been thinking about this New
Moulded Record. As far back as
January, 1884, he patented the pro-
cess of electroplating in a vacuum.
In 1888, other patents followed, for
new and important methods of mak-
ing and casting Records from moulds;
and also in the making of such moulds
from the Master Record. The many
mechanical difficulties were finally
overcome, one by one; with the final
result that the New Moulded Records
were placed before the public early in
January, 1902.

THE first step in the making of the New Moulded Records, is the same as it has always been ; that is, "The Talent."

Whether it be a singer, or a cornetist, or a banjo player, or a full brass band, the performers must present themselves at the Edison Works at Orange, N.J.

The saying, The exception proves the rule, is true in this case ; for recently an expert, with a complete recording outfit, was sent forth to the remote corners of Europe.

New York, however, provides a vast array of local talent from which to choose the best ; and as New York is so near Orange, thither "The Talent" comes to make Records.

The traveler along the Valley Road toward Montclair from Orange, reaches the Edison Works soon after

passing the entrance to Llewellyn Park.

This beautiful enclosure is famous as the residence of many notable men of science and wealth, including Mr. Edison himself.

The name Llewellyn is of Welsh origin, full of rolling sounds and double twists.

After passing such a place it is necessary to use very great care lest you see double and feel double.

The wonderful sights at the Edison Laboratory are after all very simple indeed, when they are properly explained.

Here is the entrance to the Works; the Gateway of Mysteries.

The Laboratory and its different adjoining buildings were erected for purposes of experiment.

The Phonograph Works have been built since ; and have been added to



Thomas A. Edison.



"—the entrance to Llewellyn Park."



"Here is the entrance—"



"The Library—"

year after year, till now they occupy almost the entire block from Valley Road to Watchung Avenue, and from Lakeside Avenue to Alden Street.

Properly speaking, there are two separate and distinct plants.

The Laboratory, with its different buildings, is exclusively an experimental plant, where Mr. Edison originates and works out his ideas and gets them ready for the market.

The room at the end of the Laboratory facing the Valley Road, is the very place in which a modern Wizard would be likely to read and think.

This Library is forty feet wide and forty feet high.

The remainder of the plant, known as the Edison Works, is a manufacturing and commercial business, where are manufactured for sale the Phonograph, the Projecting Kinetoscope, Phonograph Records, Films

for the Kinetoscope and the famous Edison Primary Batteries.

The entire plant is under the direction of W. E. Gilmore, as President and General Manager. He took charge of the Works in 1894; and it is largely due to his executive ability and business methods, that the Works have developed to the present size. Then, only 150 hands were employed. Now, over 1,200 names are on the pay roll, and the force is steadily increasing with the growth of the concern.

(To be continued.)



*Send thirty cents and receive
THE PHONOGRAM for one
year.*

*Now is the time to subscribe.
I want your thirty cents.*

*Nothing dulls a man's efforts
as lack of appreciation.*



NOTES

(Continued from page nineteen)

¶ Touchin' on and appertainin' to musical music for the musiclover, elsewhere in this number I continue my remarks about the old time favorites that are to be found listed in the Edison Record catalogues. Many people find it difficult to decide at the last moment just what Records to order. They look over the hundreds of selections contained on page after page in the Lists, and *need* to have some advice. For, like as not, if not gently guided, they will pick out something unsuitable to their temperament; and, on receiving their Records, as ordered, will be *jarred* by their unsuitability. The Records I describe may not suit all tastes; but they will, at least, appeal to musiclovers. A new list will appear in every issue hereafter.

PHONOGRAPH CONCERT BY TELEPHONE.

Mr. Clyde L. Pierce of F. I. Graham's drug store afforded pleasure to a number of people recently by a Phonograph concert by telephone. He placed Mr. Graham's splendid Edison Phonograph in front of the transmitter of the telephone in the store, and then called up one of his friends. He also gave the operator at the central office permission to make several more connections with the open line, with the result that upwards of a score of people in as many different places enjoyed the music; which was as clear and distinct as though they had been present in the room itself. A band selection was first given, then a vocal solo, in which every word was perfectly enunciated; a banjo solo followed and then more banjo music. A representative of *The Standard* was one of those favored and he enjoyed the music immensely.—From the Cortland N. Y. *Standard*.

FRENCH, GERMAN AND SPANISH TAUGHT BY MAIL AND PHONOGRAPH

[*The Editor is indebted to the INTERNATIONAL CORRESPONDENCE SCHOOLS, of Scranton, Pa., for the following copies of letters addressed to them from prominent Professors and Students, endorsing the I. C. S. methods and testifying to the value of the Edison Phonograph.*]

I am satisfied that with this instrument so perfected, any person, young or old, can obtain command of any one of these now important languages within at least one year,



and in most cases a great deal less time. I would therefore recommend the I. C. S. method to every student of these languages, even though he may have a teacher, as he would then be sure of reciting the correct pronunciation, which he might fail to obtain from the ordinary instructor. I can sincerely recommend the system of these great Schools as the very best

method extant for acquiring a perfect knowledge of the modern languages.—EDWIN S. DURONSO, A.M., Ph. G., Professor of Modern Languages, Chillicothe Normal School, Chillicothe, Mo.

When I ordered your Scholarship in French, it occurred to me that your plan of giving instruction in the language was a good one, but I did not realize how good it was until I listened to the Phonograph, and then it dawned upon me how much better it was than to sit face to face with the teacher. My son states that, if he cannot learn to speak French correctly, thoroughly, and rapidly, the fault will be his, and not that of the system—and I quite agree

with him on that point.—ROGER MILLER, General Contractor, 267 Thames, South, Ingersoll, Ont.

I am very much gratified with the progress I have made so far in the Course in German I am now taking in your school. I consider your system very thorough and efficient.—W. R. ZEITZ, of Zeitz & Son, Manufacturers, Cleveland, Ohio.

After having given your Course of Spanish a trial of two months, I am pleased to be able to express my entire satisfaction. It is the grandest method of acquiring a language I have ever come across. Your Phonograph Records are of wonderful purity, and the textbooks explain every difficulty so fully and plainly that it gives one a pleasure to study. As you may have perceived, I am making rapid progress, and I believe the practical knowledge I have acquired by the Phonograph surpasses that received from an ordinary language teacher. I might add that I have previously mastered by other methods Dutch, French, and German, so that I am quite competent to compare your method with other methods. I place yours above them all.—P. Y. VAN VLEIT, 114 W. 131st St., New York.



This idea of using the Phonograph for teaching has rendered it possible to teach languages by correspondence; it could not be done otherwise. It is utterly impossible to represent by letters or other written signs the sound of the language, so as to give an adequate idea of them to a student unacquainted with these sounds. Any attempt, therefore, at

learning a foreign language through ordinary correspondence for oral intercourse must be a failure. While the presence of a good native instructor will always be valuable, especially for class teaching, still the student that will value the constant equanimity of the speaking machine, its untiring faculty for repetition—a thing absolutely necessary in teaching foreign pronunciation—will find in the use of a good and faultless instrument of this sort a most convenient means of acquiring (I should judge) familiarity with foreign speech.—ACHILLE FRECHETTE, Official Translator to the Dominion Government, Ottawa, Ont.

The world owes the Phonograph and its present advanced development to the great Genius of THOMAS A. EDISON.

MUSICAL MUSIC FOR THE MUSICLOVER

57. Overture to William Tell. This opera stands as a monument to the composer, Gioachimo Antonio Rossini, and was his last great work. He was born February 1792, and died November 13, 1868. The flute work in this overture is pronounced by critics the finest ever written. Our Record is by the Edison Band.

116. Gloria from Mozart's 12th Mass. The music from which this selection is taken is probably the best known of the composer's church music. Our Record is by the Edison Band, and is one grand outpouring of magnificent harmony from beginning to end. No Musiclover's collection is complete without this Record. Wolfgang Amadeus Mozart was born in 1756 and died 1791.

30. Hallelujah Chorus from Messiah. This stupendous chorus, which is not for an age but for all time, is selected

from the oratorio, The Messiah. This magnificent work, with its splendid music unrivalled at the present day, was written in twenty-four days by George Frederick Handel who was born in 1756 and died in 1791. At its first presentation, it is related that the King and his Nobles were so carried away with the majesty of the theme, that they rose to their feet with one accord. And even to this day, when the Hallelujah Chorus is played, the custom is still observed. Our Record is by the Edison Grand Concert Band.

Intense interest in the Edison Phonograph is justified by its Perfection.—CHAPIN.



New Edison Moulded Records



¶ Edison Moulded Records are made only in Standard size.

¶ Both Standard and Concert Records may be ordered from this list. Order by Number, not by Title. If Concert Records are wanted, give the number *and* letter C.

- | | | |
|------|---------------------------------------|----------------------------|
| 8004 | Remembrance of Switzerland | |
| | <i>Polka, with elaborate cadenza.</i> | Cornet Liberati |
| 8005 | I have grown so used to you | Xylophone Hopkins |
| 8006 | The Donkey Laugh | Orchestra |
| 8007 | Pearl of the Harem | " " |
| 8008 | McManus and the Parrot | Comic duet Collins & Natus |
| 8009 | Schultz on Trusts | Talking Kennedy |
| 8010 | The Bridge | Song Myers |
| 8011 | The Heart of a Sailor | A Sea Ballad Kenny |
| 8012 | Don't you remember Norah Darling | |
| | | Sentimental Song Wallace |

- 8013 In the Valley of Kentucky
Sentimental Song with Orchestra Harlan
- 8014 Down Where the Blue Bells Grow *Song* Roberts
- 8015 Rip Van Winkle Was a Lucky Man
Hit from "Beauty and the Beast" Denny
- 8016 I'm the Man Who Makes the Money in the
Mint. *Song. Full of Fun.* Denny
- 8017 Can't you take my Word
Song from "Messenger Boy" Favor
- 8018 On a Sunday Afternoon *Song very popular* Libby
- 8019 Song the Soldiers Sang *Descriptive Song* Libby
- 8020 Where the Silvery Colorado Wends its Way
Sentimental Song Libby
- 8021 Ain't dat a shame *Dulcimer* Moriarty
- 8022 Nearer My God to Thee *Mandolin* Siegel
- 8023 Florodora March *Field Music as played by*
First Regiment N.G. N.J.
- 8024 Robert le Diable *Clarinet* Tuson
- 8025 Blaze Away *Banjo* Van Epps
- 8026 Koonville Koonlets *Banjo* Van Epps
- 8027 Skaters' Waltz *Xylophone* Hopkins
- 8028 Young Werner's Parting Song *Cornet* Liberati
- 8029 Stephanie Gavotte *Zither* Wormser
- 8030 Past and Future *Song* Kenny
- 8031 Endless Day *Sacred Song with Organ* Natus
- 8032 Trombone Sneeze *March Comique* Band
- 8033 Victorious America *Band*

¶ The following selections are made by Moulded Process. Their manufacture, by the former process, is now discontinued.

- 2802 Darkies' Jubilee *Piccolo* Mazziotta
- 5800 Answer *Song* Myers
- 7600 Raymond Overture *Band*
- 7993 Raggy Raglans *Banjo* Ossman
- 7997 Whoa Bill! *Duet* Collins & Natus

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